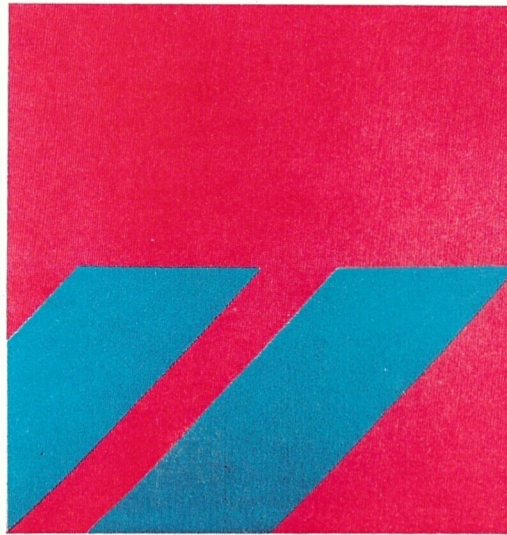


EIGHT CONTEMPORARY
TEXTILE ARTISTS
FROM ENGLAND



GALERIE FILAMBULE
LAUSANNE SWITZERLAND
24 MAY- 29 JUNE 1985

AN EXHIBITION | UNE EXPOSITION
ORGANISED BY | ORGANISÉE PAR

Peter SHAHBENDERIAN

AND THE | ET LA
GALERIE FILAMBULE

rue de la Tour, 4, Lausanne

Front Cover: "Float 2" by Mary Farmer

**Elda ABRAMSON
Candace BAHOUTH
Victoria BARTLETT
Tadek BEUTLICH
Peter COLLINGWOOD
Margaret CROWTHER
Mary FARMER
Ann SUTTON**

Introduction

In arranging this exhibition of works by eight major artists I have sought to show the wealth and variety of artistic expression in England in the field of textile (or fibre) art. Here may be seen in juxtaposition abstract and figurative art, flat weaves and sculptures, large and small pieces; all beautifully crafted using traditional or novel techniques to portray contemporary ideas. Each artist displays an individual concept of form, depth and colour - three basic ingredients for any work of art.

I hope, like me, the visitor to this exhibition will respond to the painstakingly and sensitively created, almost sensuous wall-hangings of Elda Abramson; by the colourful and striking realism of Candace Bahouth's tapestry portraits, beautifully executed; by the delicately stitched sculptures of

Victoria Bartlett, with their clarity of line and attractive surfaces; by the magical interplay of light and colour in the masterly three-dimensional hangings of Tadek Beutlich and by the structured discipline and use of ingenious techniques in Peter Collingwood's macrogauzes; by the nature-inspired organic beauty of Margaret Crowther's bas-reliefs and sculptures; by the powerful and emotive use of colour in the vibrant flat-weaves of Mary Farmer and by the subtly graded pastel shades of Ann Sutton's wall-hangings, with their ordered grandeur.

I am most grateful to Michel Froidevaux and Danièle Mussard of the Galerie Filambule for their friendship and cooperation in helping to bring about this exhibition in their charming gallery, which is a meeting place of the crafts and the arts and, during the present

12 th. International Biennial of Tapestry in Lausanne will, I feel sure, be a meeting place for people from many nations interested in textile art.

I also acknowledge my gratitude to the Director and Staff (particularly Morris Latham) of the Crafts Council in London for the encouragement and administrative support given me with the transport of works from England to Switzerland.

Finally, my thanks are due to each of the eight artists for their participation in this exhibition, which I hope will demonstrate, in the words of Leo Tolstoy, that "art is not a handicraft, it is the transmission of feeling the artist has experienced".

Peter SHAHBENDERIAN



"Terrestrial Zodiac"

183 x 122 cm.

Weft-faced, employing Soumak, Egyptian knot and plain weave techniques.
Hand-dyed sisal, cotton, wool and synthetic fibres.

Elda ABRAMSON

"Off-loom weaving is, for me, a soft form of painting.....
I work on a simple frame loom....
...dyeing all types of material intuitively, selecting their weights, contrasting their textures.... the weaving is slow, very slow, every inch different from the one before. I hope those who see my work will feel this slow concern in each piece
My hope is that my work will be soft and serene in our hard-surfaced life."



Born in Ascot, England

1974: M.A. degree in Design,
University of North Carolina, U.S.A.

Since 1977 has concentrated on public and private commissions and teaching.

For the past eight years has directed a weaving studio in Manchester, teaching drawing, design and weaving techniques.

Also free-lance lecturer for residential courses at Quarry Bank Mill, Cheshire and West Dean College, West Sussex.

Exhibitions

- 1968-1969: North Carolina Galleries, U.S.A.
- 1974: North West Arts Association, England
- 1975: Oldham Art Gallery, Oldham, England
- 1975: Royal Academy Summer Exhibition, London
- 1976: Lantern Gallery, Worsley, Lancashire
- 1976-1977: The Textural Art Gallery, London
- 1977: Royal Northern College of Music Exhibition (Commission for Great Hall)
- 1977: Sanderson of Berners Street, London
- 1979: Arts Council Touring Exhibition

Publications

- 1981: "Weaving programme for Primary Schools", published by Nottingham Educational Supplies.
- 1982: "Weaving programme for Secondary Schools", published by Nottingham Educational Supplies.

Commissions and Collections

Commissions include:
The Duchess of Westminster
Royal Northern College of Music, Concert Hall
David Douglas, London
International Centre, Hyde Park, London
Bosenquet Ives Ltd. Sloane Square, London
Hammond Brothers, Sloane Street, London
Dylon Dyes
Dow Chemical Corp., London
Carborundum Resistant Materials

Works in numerous private collections in England, U.S.A., Andorra and Spain.

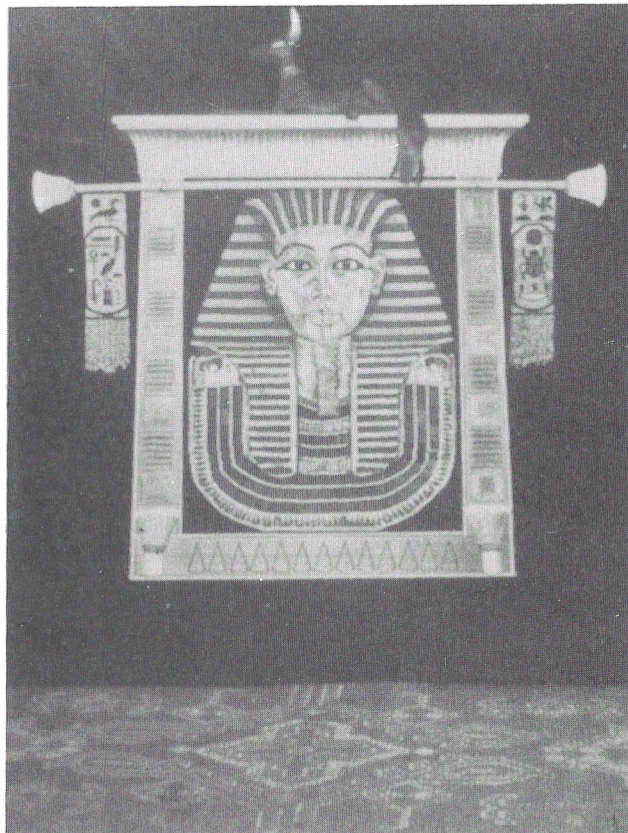


Photo by David Cripps

"Tutankhamun"
109 x 107 cm.

Cotton and gold thread weft,
cotton warp, carved wooden
frame (cedar) gold-leafed,
painted, beads

Candace BAHOUTH

"My inspiration - people/faces, decoration, totems, tex tiles - especially Coptic tapestries and kelims, ethnic artefacts, today's flash junk, motifs, nature, colour, pat tern; practically everything!

Aspirations - to make more, to reach the essence."

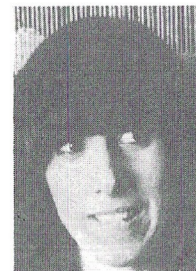


Photo by Angela Coombes

Born in U.S.A.

1964-68: Syracuse University School of Art, U.S.A. Fine Art de gree. Final year weaving a ward.

1971: Edinburgh Weavers Workshop with Archie Brennan.

Now lives and works in a converted chapel in Somerset, England.

Her tapestry art covers a wide range from portraiture to abstract wall-hangings.

Commissions

Her many public and private commissions include a Jubilee Cover for the Radio Times, woven boots for the Northampton Shoe Museum and woven body pieces for Playboy Magazine.

Exhibitions

- 1976 Royal Academy Summer Exhi bition
- 1977: Courtauld Institute-"Art in Needlework"
- 1977: Victoria & Albert Museum - "Jubilee Celebration"
- 1977/8/9: British Crafts Centre, London
- 1977: British Council Middle East Tour of Ceramics and Textiles
- 1977: Prescote Gallery
- 1978: Institute of Contemporary Arts (ICA), London - "Side Show"
- 1979: Arnolfini Gallery, Bristol - "Softwear"
- 1979: ICA - "Shoeshow"
- 1980: Prescote at the Edinburgh Festival
- 1980: Sothebys American Exhibition
- 1980: Sothebys Contemporary Craft Auction
- 1981: The Warwick Arts Trust
- 1981: Sainsbury Centre, Norwich - "Contemporary British Ta pstry"
- 1982: Crafts Council, London - "The Maker's Eye"
- 1982: British Contemporary Crafts Exhibition, U.S.A.
- 1983: John Hansard Gallery, Southampton - "Attitudes to Tapestry"
- 1983: Dan Klein Ltd., London - "Fa ces" (Solo Exhibition of Tapestry Portraiture)

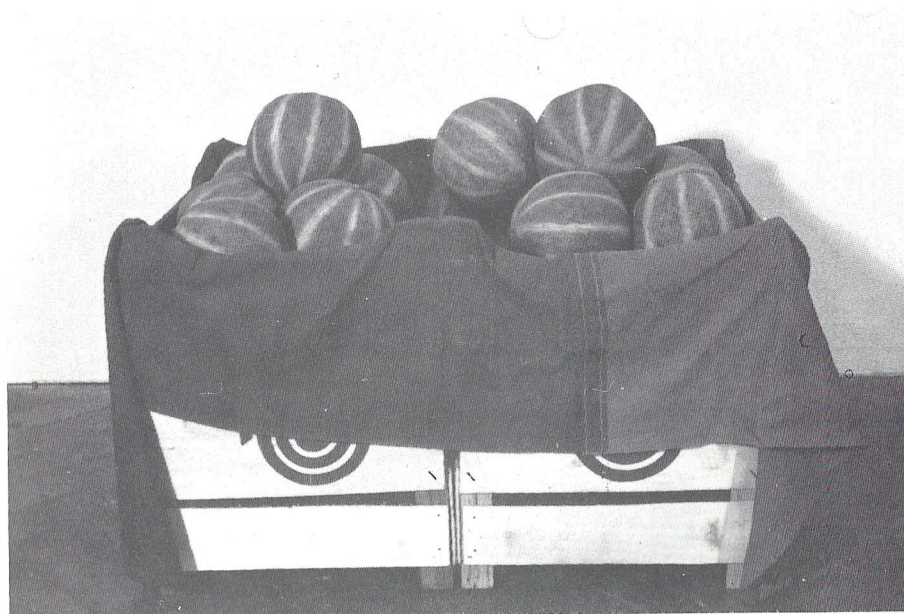
Collections

Victoria & Albert Museum, London
Southern Arts Association
Eastern Arts Association
Contemporary Arts Society
Work in numerous private collections in the U.S.A. and Great Britain, including:
Jeremy Cooper
Dan Klein
Lindsay Wilcox

Literature

Nov./Dec. 1975: Crafts Magazine
May 1977: Cosmopolitan
Summer 1977: Weaver's Journal
Feb. 1981: Vogue
2 July 1981: The Times
Apr./ May 1982: Crafts Magazine
19 Sep. 1982: Observer Colour Supplement

Also descriptions of her work in The Guardian, Architectural Digest, the Sunday Times, Arts Review and Creative Review.



"Ogen Melons"

36 x 75 x 46 cm.

Mixed media (cloth, wood, acrylic)

Victoria BARTLETT

"Pliable paper and soft cloth can become a solid form; a stitched volume is made from flat shapes. A seam can describe a drawn line, a painted surface a texture. One substance or one object can represent an illusion of another. Soft stuffs imply change and speculation; they can be turned inside out. These are some of the qualities I find in the materials I use. They reflect my interests and determine the forms and statements I make."



Born in Caterham, England

1957-61: Studied painting and sculpture at Camberwell School of Art, London
1961-62: Reading University

Visiting Lecturer at the Ruskin School of Drawing and Fine Art, University of Oxford.

Visiting Lecturer, Morley College, London

Selected Group Exhibitions

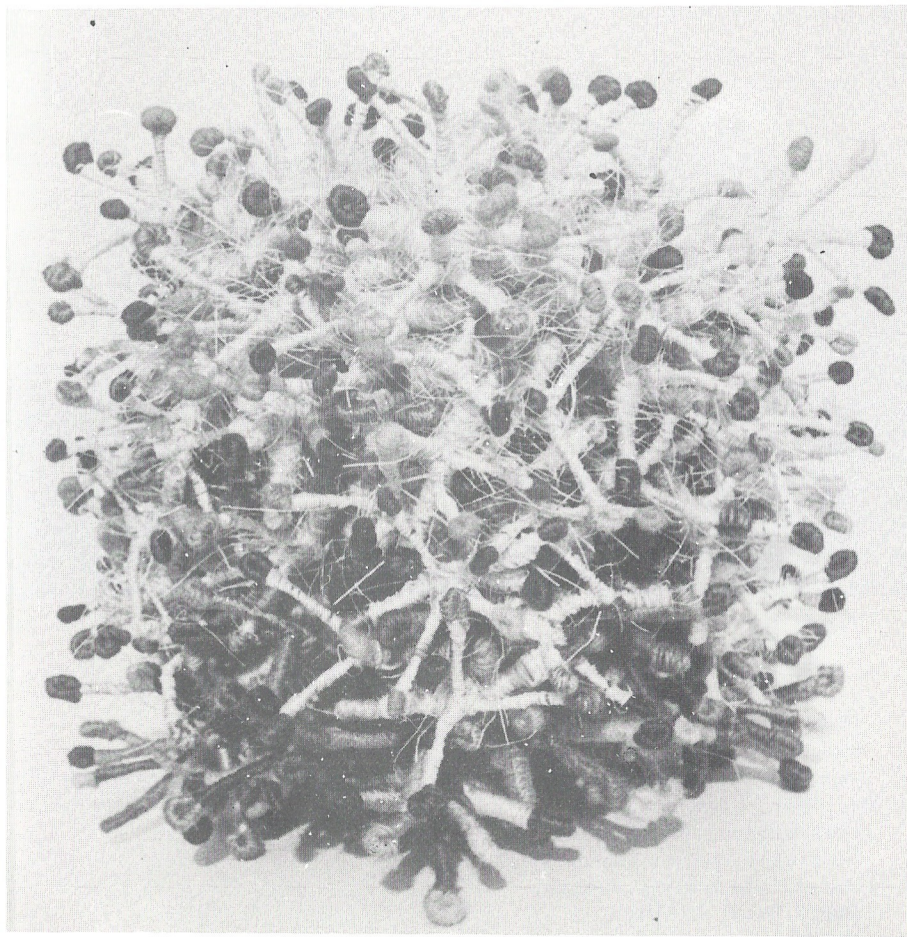
- 1975: Young Artists, New York, U.S.A.
- 1976: Prouds Gallery, Sydney, Australia
- 1976: Piccadilly Gallery, London
- 1977: Angela Flowers Gallery, London
- 1978: The London Group at the R.C.A.
- 1979: The Royal Academy, London Summer Exhibition
- 1980: Galerie Etienne de Causans, Paris
- 1981: South London Art Gallery, The London Group
- 1982: The South Bank Show, Morley Gallery, London
- 1982: The Royal Academy, London Summer Exhibition
- 1983: Camden Arts Centre, The London Group
- 1983: The Gardner Centre, University of Sussex
- 1983: Penwith Galleries, St. Ives
- 1984: Fibre Art, Abbot Hall Art Gallery, Cumbria
- 1984: International Contemporary Art Fair, London
- 1984: International Miniature Textiles Biennial, Savaria Museum, Szombathely, Hungary
- 1985: Edward Tottah Gallery, London

Solo Exhibitions

- 1974: The Egg and the Eye Gallery, Los Angeles, U.S.A.
- 1975: Van Doren Gallery, San Francisco, U.S.A.
- 1976: Morley Gallery, London
- 1981: Edward Tottah Gallery, London
- 1981: Camden Art Gallery, London
- 1985: Galerie Simoncini, Luxembourg

Collections

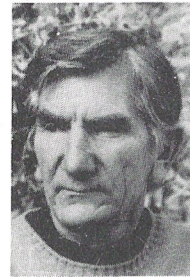
Savaria Museum, Szombathely, Hungary.
Works in public and private collections in the U.K. and abroad.



"Vibrations I"

Tadek BEUTLICH

"For some years I have been interested in light falling on some textile materials, mainly in the form of dots and lines, placed at different levels and angles. For this reason I am creating and searching for textile structures which enable me to obtain the best results in this three-dimensional pointillism effect."



1922: Born in Poland

Studied art in Poland, Germany, Italy and England
1951-74: Visiting Lecturer, Camberwell School of Arts & Crafts, London

Publications

"The Technique of Woven Tapestry", Tadek Beutlich, Batsford, 1967

"Beyond Craft: The Art Fabric", M. Constantine and J. Larson, Van Nostrand, 1974

Article on Tadek Beutlich: Crafts, July / August, 1981

Group Exhibitions

- 1967: 3rd. International Biennial of Tapestry, Lausanne
- 1969: 4th. International Biennial of Tapestry, Lausanne
- 1970: Smithsonian Institute, Washington, U.S.A.
- 1971: International Design Centre, Minneapolis, U.S.A.
- 1971: Scottish Arts Council, Touring Exhibition
- 1971: "Deliberate Entanglements", U.C.L.A., U.S.A.
- 1972: Denver Art Museum, U.S.A.
- 1973: Victoria and Albert Museum, London
- 1974/76/78/80: International Exhibition of Miniature Textiles, British Craft Centre, London (Also Travelling Exhibitions, Europe and U.S.A.)
- 1981: "Contemporary British Tapestry", Sainsbury Arts Centre, Norwich
- 1981/82/83: "Mainstream", Touring Exhibitions, U.S.A.
- 1982/83/84: "Fabric & Form", British Council/Crafts Council Exhibition, London, Australia, New Zealand, Zimbabwe

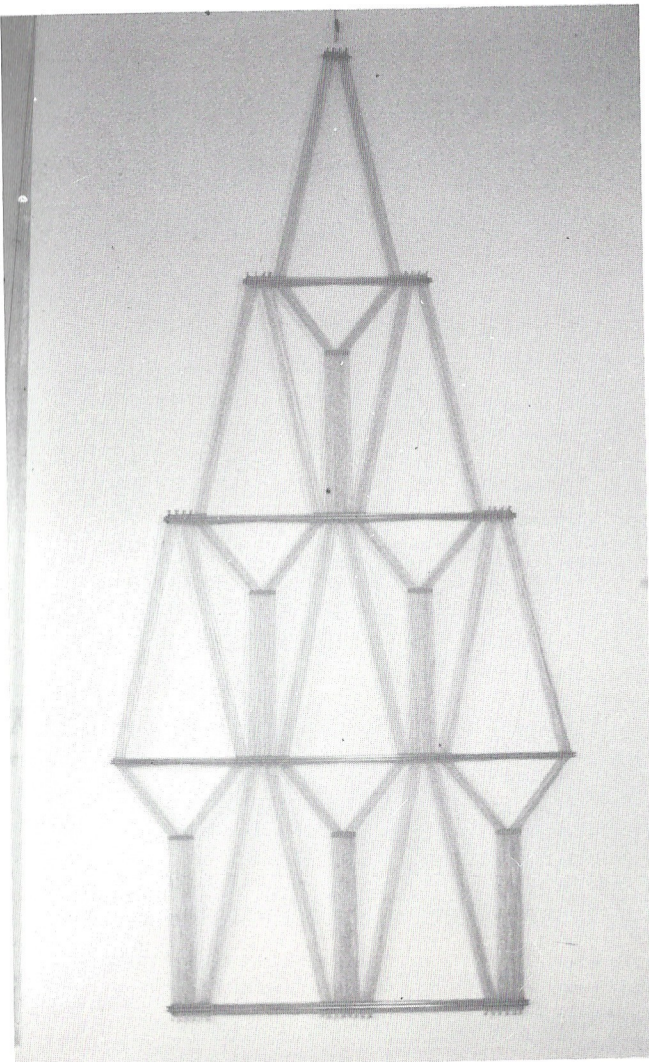
1983: "Four Weavers", Southampton Art Gallery

Solo Exhibitions

- 1963: Grabowski Gallery, London
- 1967: Grabowski Gallery, London
- 1970: Grabowski Gallery, London
- 1971: Croneen Gallery, Sydney, Australia
- 1972: Grabowski Gallery, London
- 1973: Croneen Gallery, Sydney
- 1974: Grabowski Gallery, London
- 1979: Peterloo Gallery, Manchester
- 1982: Oxford Gallery, Oxford
- 1983: St. James Gallery, Bath

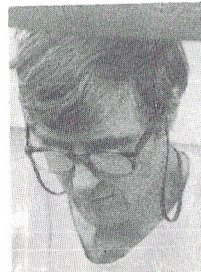
Collections and Commissions

Works in numerous public and private collections in the U.K., U.S.A and Australia.



Macrogauze
183 x 80 cm.

Peter COLLINGWOOD



"All along my weaving has depended on finding and exploiting new techniques.....

A normal handloom produces a textile in which all warp threads, as they run from one end of the piece to the other, must of necessity lie parallel to the selvedge. But the loom I made for my macrogauze hangings frees the warp threads from this limitation and allows them to lie at any desired angle.. A minimum of weft is used, combined with fine stainless steel rods which are woven in to keep the hanging flat. Rods can also be added after weaving in order to open out the textile into a three-dimensional structure. But in all cases it is the warp which is dominant and it is entirely on the movements of the warp that macrogauzes rely for their design."

- 1922: Born in London, England
1946: Qualified in medicine at St.Mary's Hospital Medical School, London. Practised as house surgeon for four years.
Seeing looms used in occupational therapy, became fascinated by weaving process. Began building small looms.
1950: Ordered loom from George Maxwell, Ditchling,Sussex, where Eric Gill had established Craft Community in 1920's. Met Ethel Mairet there and worked with her for three months.
1952: Set up own workshop in London.Produced and sold rugs and exhibited. Taught at London art schools.
1958: Moved workshop to Digswell Arts Trust, Welwyn Garden City. Invited to lecture and run workshops in U.S.A
1964: Moved to Nayland, Colchester. With his wife converted redundant school to home and workshop.Began to research book on weaving and develop new techniques, mainly shaftswitching used for rugs and macrogauze hangings. Established steady production of rugs and hangings.

1970-80:Taught frequently in U.S.A.

Exhibitions

- 1969: Victoria and Albert Museum, London (with Hans Coper, potter) - first living weaver to be given exhibition there. First major show of macrogauzes.
1970: Roland, Browse & Delbanco, London
1970: Park Square Gallery, Leeds
1971: St. Cloud State College U.S.A.
1971/73/79: Denis Croneen Gallery, Sydney, Australia
1972/75/79: Oxford Gallery, Oxford
1973: British Crafts Centre, London
1973: Ashgate Gallery, Farnham
1974: Lantern Gallery, Ann Arbor, U.S.A.
1974: Arts & Crafts Society, Portland, U.S.A.
1975: Kunstindustrimuseum, Oslo and Copenhagen
Throughout 1970's exhibited widely in group exhibitions, including major "Rugs for Churches" exhibition
1981: "Weaving": Peter Collingwood/Ruth Harris,Crafts Council Gallery and British Crafts Centre, London

Awards

- 1974: Order of the British Empire (OBE)
1974: Crafts Council Bursary

Commissions (1962- 1980)

Public commissions include:

Hangings

Shell Centre, London
Selwyn College, Cambridge
Hoyland Kirk Balk School, Barnsley
University of York
National & Grindlay's Bank, London
Senate House, Liverpool University
Statens Laererskole i Forming,Oslo

Rugs

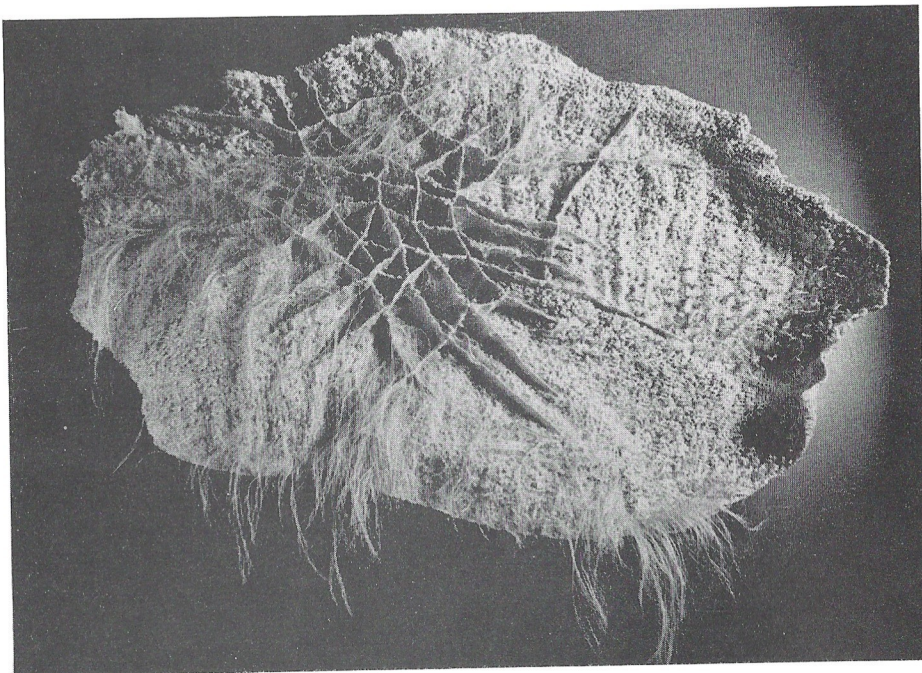
High Commissioner's Office, New Zealand House, London
New Public Library, Hitchin
Metropolitan Cathedral, Liverpool
Wellesley Office Park,Boston,U.S.A
Thaxted Church, Essex (Altar Kneelers)

Macrogauzes

National Froebel Institute, London
National Westminster Bank, London
Public Library, Welwyn Garden City
Wellesley Office Park,Boston,U.S.A
Kuwait Embassy, London
W.M. Smith, Strand House, London
GCA Corporation Building, Massachusetts, U.S.A.

Publications

Author of following books:
1968: The Technique of Rug Weaving", Faber & Faber
1974: "The Techniques of Sprang" Faber & Faber
1982: "The Techniques of Tablet Weaving"



"Wind Cave"

160 X 120 cm.

Woven construction, mainly sisal

Margaret CROWTHER

"The textile medium, with its evocative colours and textures, its strength and versatility, richness and subtlety, is an exciting and challenging sculptural material.

The weavings are inspired by observations of natural structures, ranging in scale from microscopic to landscape. There are intrinsic qualities in these structures that convey a powerful, organic energy and at the same time order and balance. It is these qualities that I want to express in my work."



Born in England

1955-58: Studied painting at Middlesbrough College of Art

1958: N.D.D. (Painting)

1958-59: Hornsey School of Art, London. Art Teacher Training Course

1959: A.T.C. (Hons).

1978: Began weaving at Elda Abramson Weaving Studio, Manchester

Member of Fibre Art Group, London

Exhibitions

Include:

1981: Fibre Art Exhibition, London

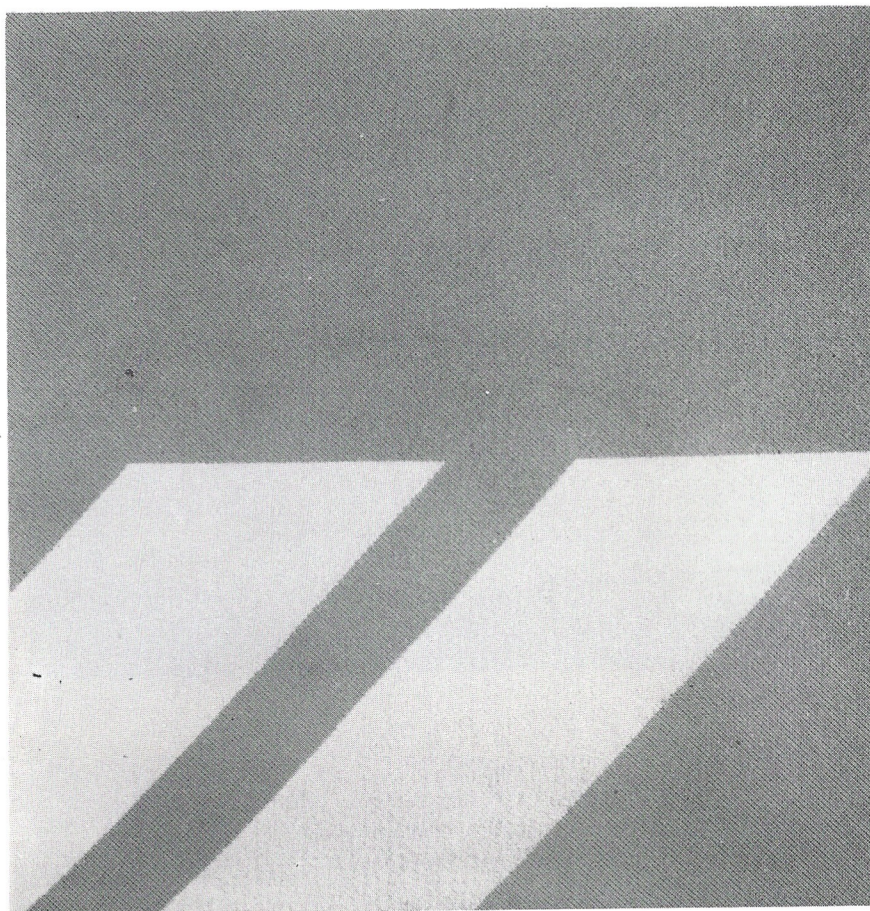
1982: "Contemporary British Tapestry", Sainsbury Centre for Visual Arts, Norwich - and touring, 1982.

1982: Fibre Art Exhibition, London

Annual exhibitions with Red Rose Guild, Manchester and London.

Collections

Works in several private collections.



"Float 2"
84 X 87 cm.

Wool worsted weft, cotton warp

Mary FARMER

"Colour to me is the single most powerful and emotive visual sensation.

My own commitment is to explore: spatial illusions and ambiguities: optical colour: colours which are constantly changing their definition or breaking out of their borders by their relationship to each other, to light, to surface, to form, to proportion, to scale: positives and negatives which exchange dominance: the extra heightening of a colour's particular quality by its counterpart: contradictions such as colour vibrations activating static forms: the evocation of what isn't actually there. I am to achieve maximum strength by the limitation of means by minimising the distractions; through spareness, to increase the experience.

I hope the work will be given time to allow fluctuations in perception; time to feel what the colour does; time to give the imagination freedom to see what is beyond the initial response.

I use wool for its incomparable intensity and saturation of colour; tapestry for its richness and for the personal control possible over its construction and substance; and both for their contribution and relationship to the imagery."



Photo by Duncan McNeill

Born in Newbury, England

- 1958-61: Beckenham School of Art
- 1964: Digswell Arts Trust Fellow
- 1979: South East Arts Major Award
- 1980: Crafts Council Bursary

Presently Tapestry Tutor, Royal College of Art, London

Solo Exhibitions

- 1979: Newbury Spring Festival of the Arts
- 1979: South Hill Park Arts Centre, Bracknell, Berkshire
- 1980: Oxford Gallery, Oxford
- 1985: British Crafts Centre, London (with Terry Moores; ceramics)

Collections

Include:

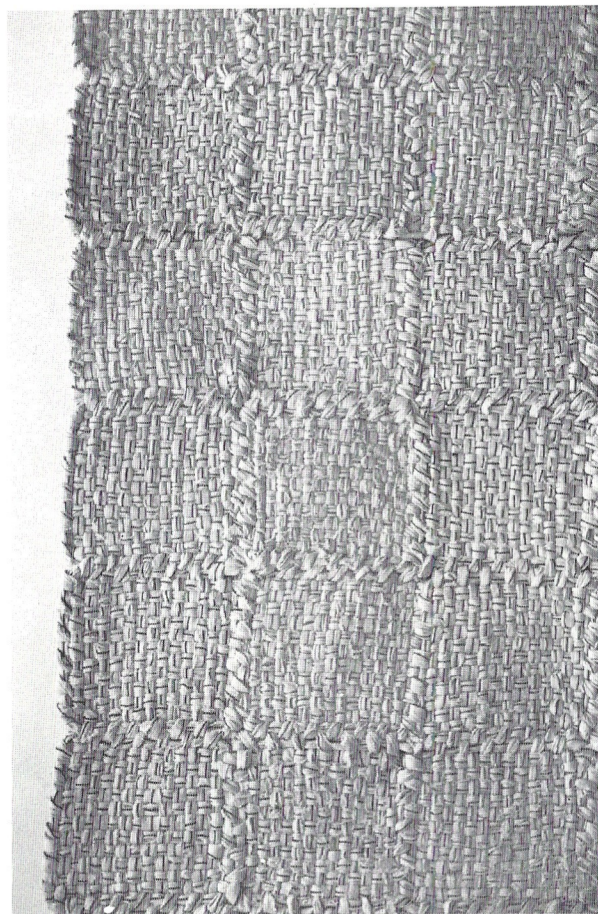
- H.R.H. the Duke of Edinburgh
- Victoria & Albert Museum
- Ministry of Public Building & Works for British Embassy in Paris
- Liverpool Cathedral (Anglican)
- Contemporary Arts Society
- Crafts Council
- Government Art Collection for British Embassy in Los Angeles, U.S.A.
- University of East Anglia Art Collection
- BOC Group
- Channel Four Television Company Ltd.
- South East Arts Association
- Eastern Arts Association
- Southern Arts Association
- National Bank of America

Group Exhibitions

Include:

- 1963: Zurich Trade Fair, Switzerland
- Design Centre, London

- 1966: Victoria & Albert Museum, London
- 1970: Smithsonian Institute, U.S.A.
- 1976: Whitworth Art Gallery, Manchester
- 1977/82: National Theatre, London
- 1977/78/82/83: Crafts Council Gallery, London
- 1978: Museum für Kunsthandwerk, Frankfurt, Germany
- 1980/81/82: South East Arts Midland Group, Nottingham
- 1981: Kettle's Yard, Cambridge
- 1981/82/84: Sainsbury Centre for Visual Arts, Norwich
- 1981/82/83/84: Modern Master Tapestries, New York, U.S.A.
- 1983: John Hansard Gallery, University of Southampton
- 1983: Southampton Art Gallery
- 1984: Barbican Arts Centre, London
- 1984: Camden Arts Centre, London
- 1984: Abbot Hall Art Gallery, Kendal



Detail: "Pale Spectrum Permutation"
162 X 174 cm.

Ann SUTTON

"My work is concerned with structure, number and their relationship. Colour is used in several ways; often to explain structure, or to represent number, but never decoratively or emotionally. The format of the piece often reflects the structure and/or the number system involved."



Born in Stoke-on-Trent, England.

Trained at Cardiff College of Art. Until 1963 in charge of Woven Textiles at West Sussex College of Art. Since that date set up in practice with own studio in Arundel. Work involves most aspects of woven textiles from industrial design to fine art. Instigated the International Exhibitions of Miniature Textiles, British Crafts Centre, London (1974/76/78/80) followed by world tours. Has been Assessor for Bachelor of Arts and Master of Arts courses at various institutions, including Glasgow School of Art, Grays School of Art, Aberdeen, Leicester Polytechnic, Manchester Polytechnic. Currently Assessor at Brighton Polytechnic and Loughborough College of Art.

1983: Buyer for the Contemporary Art Society.

Currently involved in the preparation of an export collection of furnishing fabrics for the Welsh Woollen Association.

Solo Exhibitions

Include:

- 1969: British Crafts Centre, London
- 1974: Sutton/Treen-Touring Exhibition from Crafts Council, London
- 1975: British Crafts Centre
- 1979: "Work in Progress", Crafts Council, London
- 1984: Anatol Orient Gallery, London
- 1985: Touring Exhibition, Sweden: Norrköping Museum, Borås Tekniskmuseum & Stockholm Kulturhuset

Group Exhibitions

- 1972: "Woven Structures", Camden Arts Centre, London
- 1973: "The Craftsman's Art", Victoria & Albert Museum, London
- 1974/78/80: International Exhibition of Miniature Textiles, British Craft Centre, London
- 1978/81: "Tapestry Triennale", Łódź, Poland
- 1981: "The Maker's Eye", Crafts Council, London
- 1984: "A New View in the Garden", Oxford Gallery, Oxford

Commissions/Collections

- 1973: Two hangings for Companies Registration Office, Cardiff, Wales

- 1981: Hanging for Headquarters, Mercantile & General Reassurance, London
- : Loveseat for Liberty's, London. (Now in the collection of the Crown Prince of Qatar)
- 1984: Two works for private client in Saudi Arabia
- 1965/84: Approximately 24 works acquired by Victoria & Albert Museum, London. Work acquired by City of Leeds Museum, Lotherton Hall Collection. Private Collections in New York

Publications/Communications

- 1975: "Tablet Weaving" (with Pat Holton), Batsford
- 1979: Presented BBC TV Series "The Craft of the Weaver". Series repeated 8 times and now world-wide
- 1982: "The Craft of the Weaver" (with Peter Collingwood & Geraldine St. Aubyn Hubbard), BBC publication
- 1982: "The Structure of Weaving", Hutchinson
- 1984: "Tartans" (with Richard Carr), Beller Publishing Co.
- 1984: "Colour and Weave", Beller Publishing Co.
- 1985: In progress - "British Craft Textiles", Collins/Beller

galerie Filamboule

HOURS:

Tuesday & Thursday: 10-12 a.m.
2.30-9 p.m.
Wednesday & Friday: 10-12 a.m.
2.30-6.30 p.m.
Saturday: 9-12 a.m. & 2.30-5 p.m.

HEURES:

Mardi et jeudi: 10h. à 12h.
14h.30 à 21h.
Mercredi et vendredi: 10h. à 12h.
14h.30 à 18h.30
Samedi: 9h. à 12h. et 14h.30 à 17h.

Tel: (021) 23 12 23